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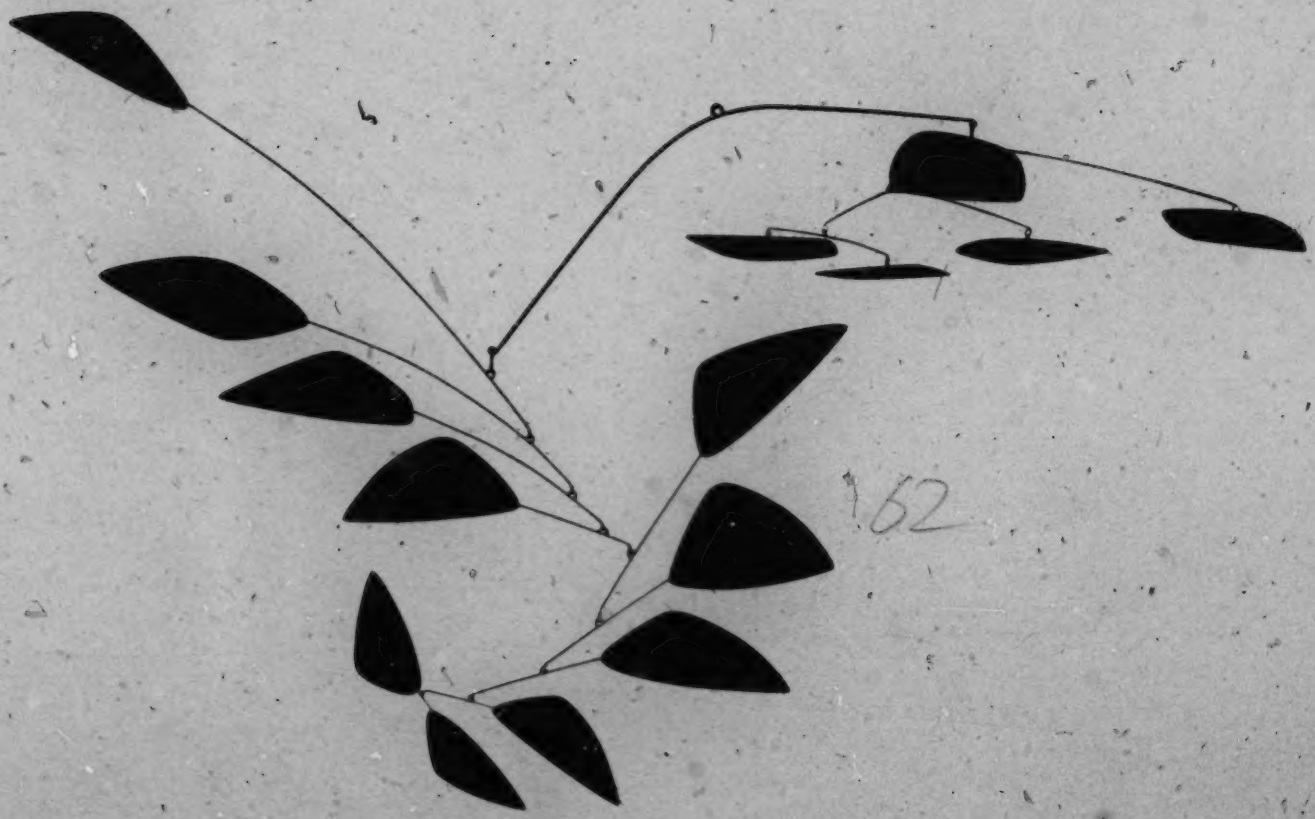

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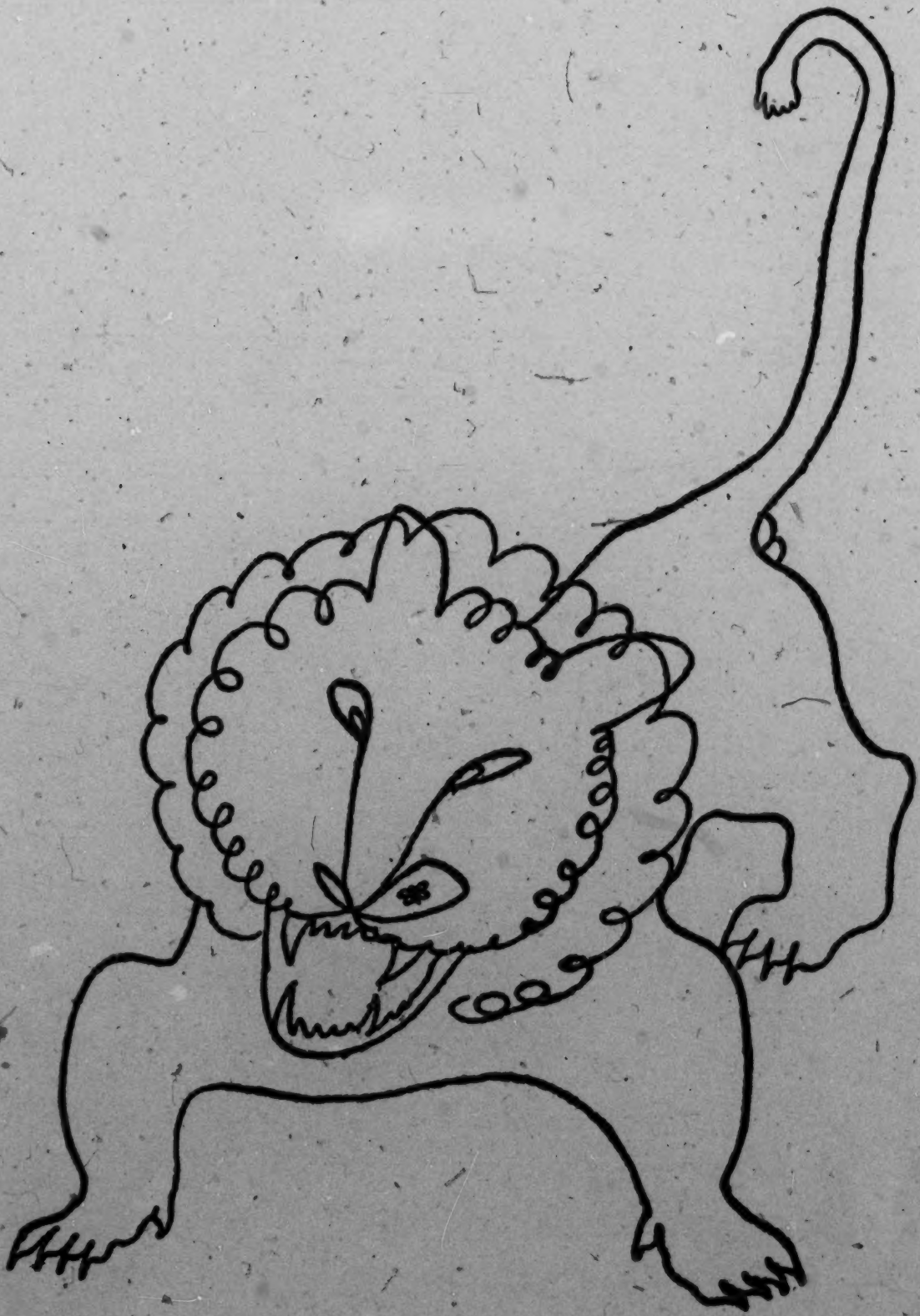
Arts Council 1962

Alexander Calder



Alexander Calder

Sculpture

Mobiles

The Arts Council of Great Britain 1962

The Tate Gallery

4 July–12 August
Monday Wednesday Friday
Saturday 10–6
Tuesday Thursday 10–8
Sunday 2–6 Admission 3s. 6d.

Foreword

A retrospective exhibition of the work of Alexander Calder has been long overdue in this country where his earlier work up to the last war can be remembered by some of us. His later sculpture and the larger-scale pieces, many of which he has produced since 1939, are virtually unknown here, and now for the first time we can assess the range of his output and his stature as an original artist. We are greatly indebted to Mr James Johnson Sweeney who has, with his characteristic and untiring zeal, got together a remarkable collection from many countries, and only owing to limitations of space and for reasons of economy have one or two important pieces had to be omitted. Mr Sweeney, who in 1943, at the Museum of Modern Art, New York, organized the first Calder retrospective exhibition, has also written the percipient introduction for this catalogue. We must also thank the artist himself, who has been consulted throughout and who has been responsible for the installation and display of the works. We are extremely grateful to those who have lent to the exhibition and whose names are listed on page 29. We wish to record our gratitude to the Museum of Modern Art, New York, for the use of biographical and critical passages adapted by James Sweeney from his monograph on Alexander Calder, published by them in 1951. As ever we are much indebted to the Director and Trustees of the Tate Gallery who have made the galleries available for the exhibition.

G. W.

Alexander Calder

Alexander Calder was born in Philadelphia July 22, 1898. His parents were both artists. His mother was a painter; his father, A. Stirling Calder, was a National Academician and one of the outstanding sculptors of the older generation. His grandfather, Alexander Milne Calder, born in Scotland, was also a sculptor, best known perhaps for his equestrian statue of General Meade in Fairmount Park, Philadelphia, and for his figure of William Penn on the dome of the Philadelphia City Hall.

Calder's early years were spent in an atmosphere of art. His parents' friends were artists. He grew up in a studio. He became familiar with the procedures of painting and sculpture while posing as a model now for his mother, now for his father. Still, art as a calling had very little appeal for him at the outset. The precedent of two generations made it seem unenterprising. Tools were his main early interest, not brushes and clay.

Tools and an evident mechanical ingenuity suggested engineering. From 1915 to 1919 he studied at Stevens Institute of Technology. The four following years were given over to engineering. Then, in 1921, some drafting work in an engineer's office awakened a dormant interest. Shortly afterward he began to draw regularly at a public night school on East 42nd Street, New York. The work was elementary drawing in charcoal, but he was enthusiastic and seldom missed a night. In the autumn of 1923 he enrolled in the School of the Art Students' League.

During his first year at the League School he studied two or three months with Luks, one month with Du Bois, a month or so with Robinson, and every evening with John Sloan. At the same time he tried his hand at various types of free-lance work. In 1924 he found a job doing regular half-page spreads for the *National Police Gazette*. And one of his assignments opened up an interest which was to play a major role in his future development. In the spring of 1925 Calder was given a two-week pass to cover the circus. One performance was enough to fill his half-page. But every evening saw him back sketching in the menagerie tent. He made the acquaintance of Dexter Fellows, Barnum and Bailey's famous publicity manager, and his pass was renewed for the following year.

The first product of this experience was a small book, *Animal Sketching*, published the following spring. But this interest in the Circus was to have much more important consequences. Out of it was to grow his miniature circus which was in a sense to serve as a laboratory where some of the most original features of his later work were to be developed.

During his third year at the Art Students' League, the idea of Paris began to attract him. In late June he signed aboard the freighter, *Galileo*, for Hull, England. He spent three days in London; then, on to Paris. When he arrived he knew no older artists—only a fellow-student or two from the League. But in the autumn he met the engraver, William Stanley Hayter. Hayter introduced him to the sculptor, José de Creeft. And Calder took up his experiments in carving again.

Spring and summer of 1927 also saw the beginning of his famous miniature circus and the production of several animated toys which de Creeft got him to exhibit that spring in the

Paris Salon des Humoristes.

In the beginning, the circus was merely a few ingenious figures which Calder had made for his own amusement. There was nothing elaborate about them: bits of articulated wire for arms and legs and wooden body—a spool, or a cork. Still their creator could make them perform some most remarkable feats. Gradually the troupe increased. Word got round Montparnasse. A casual turn or two to amuse a friend soon became a full-length performance.

For the most part these toys were of a simplified marionette character. Yet they were astonishing in their condensed resemblance achieved almost entirely through movement.

The fame of Calder's circus spread quickly between the years 1927 and 1930. All the Paris art world eventually came to know it. It brought him his first great personal success. But what was more important, the circus also provided the first steps in Calder's development as an original sculptor. Some of his tiny circus performers and animated toys had heads of wire as well as arms and legs. A friend, Clay Spohn, a painter, suggested that he made a whole figure of wire. The result was his first wire sculpture, *Josephine Baker*. With this step his tiny, articulated circus performers had now taken a new scale and a new character. These figures were no longer merely toys wittily contrived from chance materials. They were now three-dimensional forms drawn in space by wire lines—much as if the background paper of a drawing had been cut away leaving only the lines. The same incisive grasp of essentials, the same nervous sensibility to form, and the same rhythmic organization of elements, which are virtues of a drawing, were virtues of this new medium.

Calder's earliest figures in wire still retained a certain flat frontality. In fact the *Josephine Baker* (No. 1) suggests a decorative approach in which a promise of his later jewellery is already evident. But Calder's intuitive feeling for the possibilities of his medium quickly carried him into a convincing three-dimensionality. He began to mark essential planes by contour lines. He seemed to disassociate physical form from the completed mental concept of it. His figures were like peelings of form without weight or density. He made space intervene as a constructive factor (see *Acrobats* No. 9). Through his naive approach he had hit upon a combination of draughtsmanship and metal construction that already had much in common with the open form of the constructivists about 1920 and of individual researchers such as Lipchitz about 1927. And the basis of Calder's future work was established. Only one thing remained: the contribution which was to be his most personal one to twentieth century sculpture—the introduction of movement on a broad scale as an aesthetic element.

In November 1928 Calder left New York once again for Paris. On his return there in 1929 he had an exhibition of wood and wire sculpture, paintings and textile designs at the Fifty-sixth Street Galleries. At the same time in an adjoining room was exhibited a private collection of eighteenth-century caged mechanical birds that twittered. That year Calder designed his first wire goldfish bowls, through which fish were made to swim back and forth by the turning of a tiny crank. Once again an animal rhythm had caught his eye. This time it was composed within a framed three-dimensional space. The result was a sort of music-box of visual rhythms. Its structure was

still based on his articulated toys and circus devices. But now for the first time in his work we have a composition of movements bound to an immobile base, its primary purpose to satisfy an esthetic sense through rhythm. This was to be the basic principle of his mobiles three years later.

A chance encounter, however, one evening before his departure from Paris in 1927, had already opened the way to this new interest which was to play such an important part in Calder's future work. The Viennese architect Frederick Kiesler had brought the Dutch *de Stijl* painter Piet Mondrian to Calder's studio for a performance of the circus. One of Calder's friends recognized Mondrian and explained to Calder who he was. Mondrian's enthusiasm for the circus warmed Calder to a visit in turn to Mondrian's studio.

And this visit gave him, as he described it, 'the necessary shock' that brought with it a fresh way of seeing and realizing his vision. Mondrian's large, light, irregular studio was like one of his own pictures—or a spatial translation of one. The immaculate white walls were composed by removable rectangles of red, blue and yellow; the red cube of a phonograph accented the spacious calm of the central room. Calder afterward recalled how exciting the first view was to him, 'with a cross light (there were windows on both sides), and I thought at the time how fine it would be if everything there moved; though Mondrian himself did not approve of this idea at all. I went home and tried to paint. But wire, or something to twist or tear, or bend is an easier medium for me to think in.'

This revived interest in painting lasted barely three weeks. But from the character it took one sees at once the consequence of his encounter with Mondrian's work, not a return to painting but a very evident turn from representational interests to abstract composition. And the step taken after this visit to Mondrian's studio was never to be retraced.

The paintings Calder undertook after his visit with Mondrian were exercises. But the sculpture which was exhibited at the Galerie Percier in 1931 shows a full assimilation of his experiences; 'Simple things', as Calder described them, 'ranged on a plank against a wall.' But he is perfectly justified in stating: 'In a way, some of those things were as plastic as anything I have done.' It was to this type of stationary abstract sculpture that Arp, a few months later, gave the name 'stabiles'.

Another consequence of Calder's visit to Mondrian was the introduction of colour into his sculpture. While draughtsmanship was an essential feature of his early wire sculpture, his new work had been obviously affected by painting. The tiny spheres and discs of the 'volumes, vectors and densities', as Calder described the objects in the Percier exhibition, were painted strong blues, reds and blacks. These showed up strikingly against the whitened wires and the dead white bases of the construction.

To take such a step into the abstract field was an extremely serious departure for an artist in Calder's position at the time. He had already established himself in the public mind as a humorist—a talented and witty one. He had built up a reputation and a certain patronage. Now those who had enjoyed what he had previously done so well were left completely at a loss. Fernand Léger wrote the preface to the Percier exhibition catalogue. He opened his introduction with the question:

'Eric Satie illustrated by Calder, why not? He is serious without seeming to be,' and closed with the statement: 'Before these new works, transparent, objective, exact, I think of Satie, Mondrian, Marcel Duchamp, Brancusi, Arp; those incontestable masters of reticent and silent beauty. Calder is of that line. He is an American 100 per cent. Satie and Duchamp are 100 per cent French. Yet we meet.'

In his Galerie Percier exhibition in 1931 Calder had not yet undertaken to incorporate movement into abstract design. But to realize his original idea, that Mondrian's rectangles ought to be made to oscillate or vibrate, Calder had available all the technical experience of his animated toys and circus devices. His 1929 mechanical goldfish bowl had since led to several other variations of the original. For them he had worked out a technique of simple mechanical devices for controlling a patterned rhythm of moving objects within a fixed frame. Now he again took up the problem of motion. At first he limited himself to a slight rhythmic movement in a single object fixed to a base. Then the idea struck him of making 'two or more objects find actual relations in space'.

This was the first feature of his new approach: the organization of contrasting movements and changing relations of form in space. This was also the point at which Calder went beyond anything the Russian constructivists had realized in mobile sculpture. For Gabo's *Kinetic Sculpture* of 1920 offered only the rhythmic swing of a single erect element—a weighted flexible perpendicular, fixed to a base. In Calder's mobile sculptures of 1931, small spheres of different sizes painted in contrasting primary colours were moved up and down thin curved wires at contrasting rates of speed. Various geometrical shapes were made to turn rhythmically about creating constantly changing relations of forms. Some of the constructions were driven by small electric motors, others were moved by tiny hand cranks. And when Calder, shortly before the Galerie Vignon exhibition in 1932, asked Marcel Duchamp to suggest a name for the new constructions, Duchamp without hesitation proposed 'mobiles'.

Such motor-driven or hand-cranked mobiles had the advantage of a power to control their performance and superimpose movements in the fashion of a ballet's choreography. This, however, meant a set pattern. And Calder soon began to feel it a restriction: without complicated mechanisms, such controlled patterns ran the risk of becoming monotonous in their repetitions. A free natural movement would be more desirable in many ways. What might be sacrificed in formal patterns, would be made up for in rhythmic variety. Unpredictability of movement would give a greater sense of life. Chinese wind bells, with which Calder had become familiar in his youth in San Francisco, were made by a gust of air to please the ear with their tinkling tunes. Why should the wind not be enlisted to please the eye with rhythmically swinging sculptural forms —and for that matter to entertain the ear with their jangling.

The result was Calder's first wind mobile, begun shortly after his Galerie Vignon exhibition. And this was the principle on which most of his future mobiles were to be based. It is true that some of his most ambitious motorized mobiles, the White Frame and the Black Box, were produced in 1934 and 1935. Still his motorized production after 1933 was principally limited to coloured wall panels against which various forms

were made to describe rhythmic patterns. With his wind mobiles movements and rhythms became more relaxed, more free—took an air of spontaneity.

Nature and chance began to replace the mechanical and the calculable as the motive forces in Calder's work. And by 1934 one may say that the novice stage of his artistic development was over. The geometrical cycle opened by the shock of Mondrian's studio was completed. The organic cycle was now beginning. The richness of nature-forms had always meant much to Calder—a lump of wood, a piece of bone. Now with the completion of his novitiate a search for fresh and free forms becomes evident—a search for new materials for both static and mobile sculptures and for a new sculpture in space. And the outcome is the Calder we know today—the artist whose work has grown so constantly in imaginative freedom, formal discipline and in poetry since those years before the Second World War.

In an introductory essay to a catalogue for an exhibition of Calder's work in the Galerie Louis Carré, Paris 1946, Jean-Paul Sartre saw a mobile by Calder as 'a little merrymaking, an object defined by its movement and which does not exist outside it, a flower which withers as soon as it is stopped, a pure play of movement, just as there are pure plays of light. . . .'

'Calder,' he continued in his introductory note, 'suggests nothing: he catches true, live movements and fashions them. His mobiles signify nothing, they do not send one back to anything but to themselves: they are, that is all: they are absolutes. . . . For each one of them Calder establishes a general career of movement and then he abandons it; it is the time of day, the sunshine, the heat, the wind which will determine each individual dance. Thus, the object remains always midway between the slavishness of the statue and the independence of natural occurrences; each of its evolutions is an inspiration of the moment; one distinguishes in it the theme composed by its author, but it embroiders on that a thousand personal variations; it is a little jazz tune, unique and ephemeral, like the sky, like the morning; if you have missed it, you have lost it forever. Of the sea, Valéry used to say that it is always begun over again, always new. It is not a question of casting a passing glance at it; one must live in communication with it and charm oneself on it. Then the imagination is exhilarated by these pure forms which are constantly interchanged, at once free and order. . . .

'. . . In a word, although Calder has not sought to imitate anything—because he has not wanted to do anything but to create scales and chords of unknown movements—they are at once lyrical inventions, technical combinations almost mathematical and, at the same time, the sensible symbol of Nature—this great vague Nature, which throws pollen about lavishly and will produce brusquely the flight of a thousand butterflies, and of which one never knows if it is the blind chain of causes and effects or the timid development, ceaselessly delayed, thrown out of order, thwarted by an Idea.'

Calder's essential credo, in all its modesty, is possibly best summed up in a statement by the artist himself: 'I feel an artist should go about his work simply with great respect for his materials. . . . Sculptors of all places and climates have used what came ready to hand. They did not search for exotic

and precious materials. It was their knowledge and invention which gave value to the result of their labours. . . . Then there is the possible handicap of being over equipped, of having more tools and material than one knows what to do with. . . . Simplicity of equipment and an adventurous spirit in attacking the unfamiliar or unknown. . . . . In my own work, when I began using wire as a medium, I was working in a medium I had known since a child. For I used to gather up the ends of copper wire discarded when a cable had been spliced and with these and some beads would make jewellery for my sisters' dolls. . . . Disparity in form, colour, size, weight, motion is what makes a composition, and if this is allowed, then the number of elements can be very few. . . . Symmetry and order do not make a composition. It is the apparent accident to regularity which the artist actually controls by which he makes or mars a work.'

This is the point of view, in Calder's own words, which guided him during his early years in Paris and underlay his later work in the United States; and this is the basis of that individuality, freshness and youth which we still recognize and enjoy in his work today.

James Johnson Sweeney

Chronology

1898 Born July 22, Philadelphia, Pennsylvania.

1919 Graduated as mechanical engineer, Stevens Institute of Technology.

1919-1922 Various apprentice engineering jobs.

1922 Began to draw evenings in public night school, East 42 Street, New York, under Clinton Balmer.

1923 Interest in landscape painting awakened while on West Coast. Studied Art Students' League, New York, until 1926.

1924 Free-lance work for *National Police Gazette* until 1926.

1925 Winter: drawings for *Animal Sketching*.

1926 First paintings exhibited. *Animal Sketching* published. Began wood carving. To England by freighter. Paris: began circus; made first animated toys; first wire sculpture, *Josephine Baker*.

1927 Paris: toys exhibited, Salon des Humoristes. Returned to New York in August. Autumn: Oshkosh, Wisconsin, to supervise manufacture of toys from his models. Wood sculpture.

1928 New York, April: first one-man exhibition, Weyhe Gallery (wire sculpture). *Romulus and Remus* exhibited at Independents, New York. To Paris, November; met Miro, Pascin.

1929 Paris, February: exhibition of wire and wood sculptures, Galerie Billiet. Catalogue preface by Pascin. Berlin, April: exhibition Neumann-Nierendorf Gallery. First jewelry. Returned New York, June. Wire goldfish bowls with moving fish.

1930 Paris, March to December: exhibited at XI[e] Salon de l'Araignée. Met Léger, van Doesburg, Mondrian. Experimented briefly with abstract painting. Exhibited wood and wire sculpture, Museum of Modern Art, New York: *Paintings and Sculptures by Living Americans*. First showing in Salon des Sur-Indépendents, Paris.

1931 Married Louisa James. Returned to Paris. Met Arp, Hélion. Became member of Abstraction-Création group. April: First abstract constructions at Galerie Percier; catalogue preface by Léger. Illustrations for *The Fables of Aesop*.

1932 Paris, February: first exhibition of mobiles, Galerie Vignon. Exhibited at Association Artistique '1940'. New York, June: exhibition, Julien Levy Gallery.

1933 Madrid, Barcelona, January: circus: exhibitions of objects and drawings. Paris: group show, Galerie Pierre, with Arp, Hélion, Pevsner, Seligmann, Miro. July: returned to U.S.A. Purchased farm, Roxbury, Connecticut.

1934 Roxbury. Exhibition, Pierre Matisse Gallery, New York.

1935 Chicago: setting for Martha Graham's *Panorama*, Bennington, Vermont.

1936 Setting for Eric Satie's *Socrate*, Wadsworth Atheneum, Hartford, Connecticut; 'Plastic interludes' for Martha Graham's *Four Movements*, New York.

1937 April: visit to France; *Mercury Fountain*, Spanish Pavilion, Paris Exposition. October to London. Exhibition Mayor Gallery.

1938 February: returned to U.S.A. Retrospective exhibition, Springfield, Massachusetts.

1939 *Water Ballet*, New York World's Fair. First prize, Plexiglas sculpture competition, Museum of Modern Art.

1940 First jewelry exhibition, Willard Gallery, December, New York.

1941 Decoration for ballroom, Hotel Avila, Caracas, Venezuela.

1943 Constellations.

1944 Sculpture in plaster and bronze, mobiles and stabiles, exhibited at Buchholz Gallery, New York. Illustrations for *Three Young Rats*; selected as one of Fifty Books of the Year.

1945 Gouaches exhibited at Samuel M. Kootz Gallery, New York. Illustrations for Robert Penn Warren's study of Coleridge, *The Ancient Mariner*.

1946 Illustrations for *The Fables of La Fontaine* translated by Eunice Clark. Paris: exhibition, Galerie Louis Carré. Mobile commissioned for Terrace Plaza Hotel, Cincinnati.

1947 Exhibition with Fernand Léger in Berne and Amsterdam. Mobiles purchased by Kunsthalle, Basel, and Stedelijk Museum, Amsterdam.

1948 Mural scroll design for Katzenback and Warren. Work begun on film with Burgess Meredith and Herbert Matter, to continue through 1949. To Brazil, via California and Mexico. Exhibitions in Rio de Janeiro and Sao Paulo.

1949 Exhibitions at Buchholz Gallery, Curt Valentin, New York; at Margaret Brown Gallery, Boston; and at the Museum of Fine Arts, Richmond, Virginia. Large white *International Mobile* (20 ft. × 20 ft.) first shown at Philadelphia Museum; later at Massachusetts Institute of Technology.

1950 Paris: exhibition, Galerie Maeght; trips to caves of Lascaux, to Brittany, Finland and Sweden. Purchases of mobiles for Musée d'Art Moderne, Paris; Nationalmuseum, Stockholm. Commissioned by architect Paul Nelson to design a fountain for the courtyard of the Hospital, *Hospice de St-Lo*. Chosen in *The New York Times*, November 1950, as one of ten best illustrators of children's books of past fifty years.

Exhibitions: June, Galerie Maeght, Paris; December, Massachusetts Institute of Technology.

1951 Exhibition Houston; met the Caracas architect, Sr. Villanueva, in New York.

1952 Paris: spring—designed *Nuclea*. Three-day exhibition at Galerie Maeght, Paris. Acoustic ceiling for Aula Magna of University City, Caracas. October, visit to Germany.

1953 Spent several months in Aix-en-Provence; many gouaches, and four large outdoor mobiles: *Les Granettes*, *My Xornatosa*, *Yellow Disc*, *L'Empennage*. Sao Paulo Bienal. Acquired house at Saché (Indre-et-Loire).

1954 May: exhibition, gouaches at Cahiers d'Art, Paris. Made two large mobiles for Laugier, Antibes, and Jean Davidson, Saché. November-December: exhibition at Galerie Maeght, Paris—large mobiles, etc.

1955 January: exhibition, Reid and Lefevre, London. January-March, to India. Made 11 mobiles there of all sizes for Sarabhai Ahmedabad. May: exhibition, Curt Valentin. August-September: exhibition at Caracas. Made two large mobiles, one of which was bought and presented to President Jimenez. It could not be found after his flight.

1956 Exhibition at Perls Gallery, New York. April: exhibition at Obelisco, Rome, later at Milan. May: exhibition of gouaches at Galerie Weill, Paris.

1957 Hanging mobile, '.125', for Idlewild Airport, New York.

1958 *Whirling Ear*, Brussels. *Spiral*, UNESCO, Paris. Exhibition of stabiles, Perls Gallery, New York. First Prize, Carnegie International, Pittsburgh.

1959 February: exhibition of stabiles, Galerie Maeght, Paris. *Semaphore*. September: exhibition in Museu de Arte Moderno, Rio de Janeiro.

1960 Perls Gallery, New York. *City* bought by Museo de Bellas Artes, Caracas. To Rio de Janeiro. June: left Roxbury to spend 18 months at Saché.

1961 Caracas—exhibition of gouaches and small mobiles.
Exhibition *Movement*—Amsterdam, Stockholm, Louisiana, Copenhagen. 30 ft. high, out-of-doors, motorized mobile constructed in Stockholm from model *Four Elements*;
May: mobile 15 ft.-18 ft. high (Saché)
June: film with Vilardebo of *Circus*.

1962 March: exhibition at Perls Gallery, New York—*Crab*, 20 ft. long, *Clouds over Mountains*, 18 ft. long, and *Fountain*.

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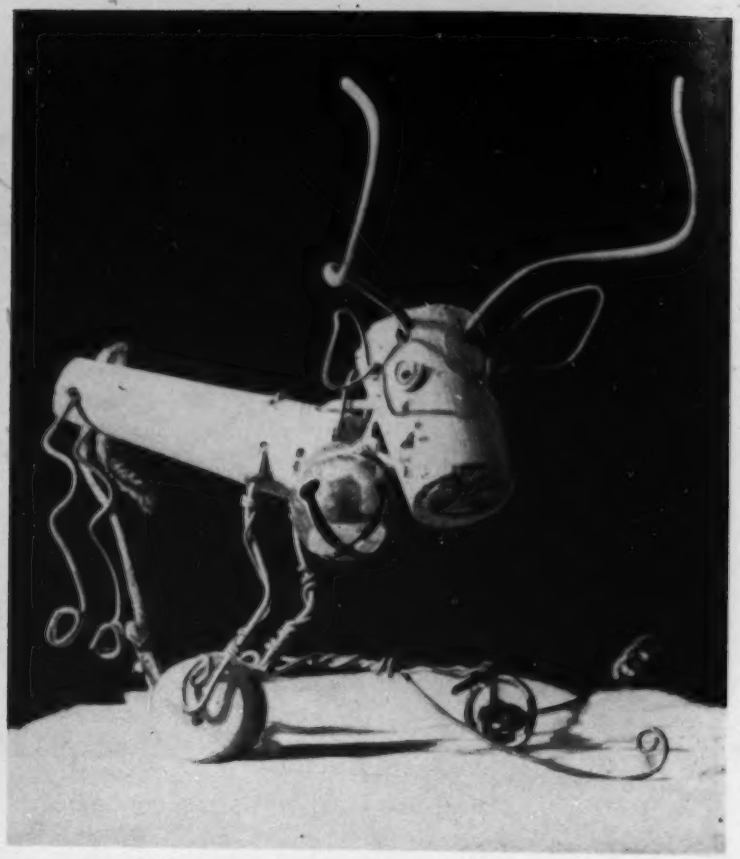

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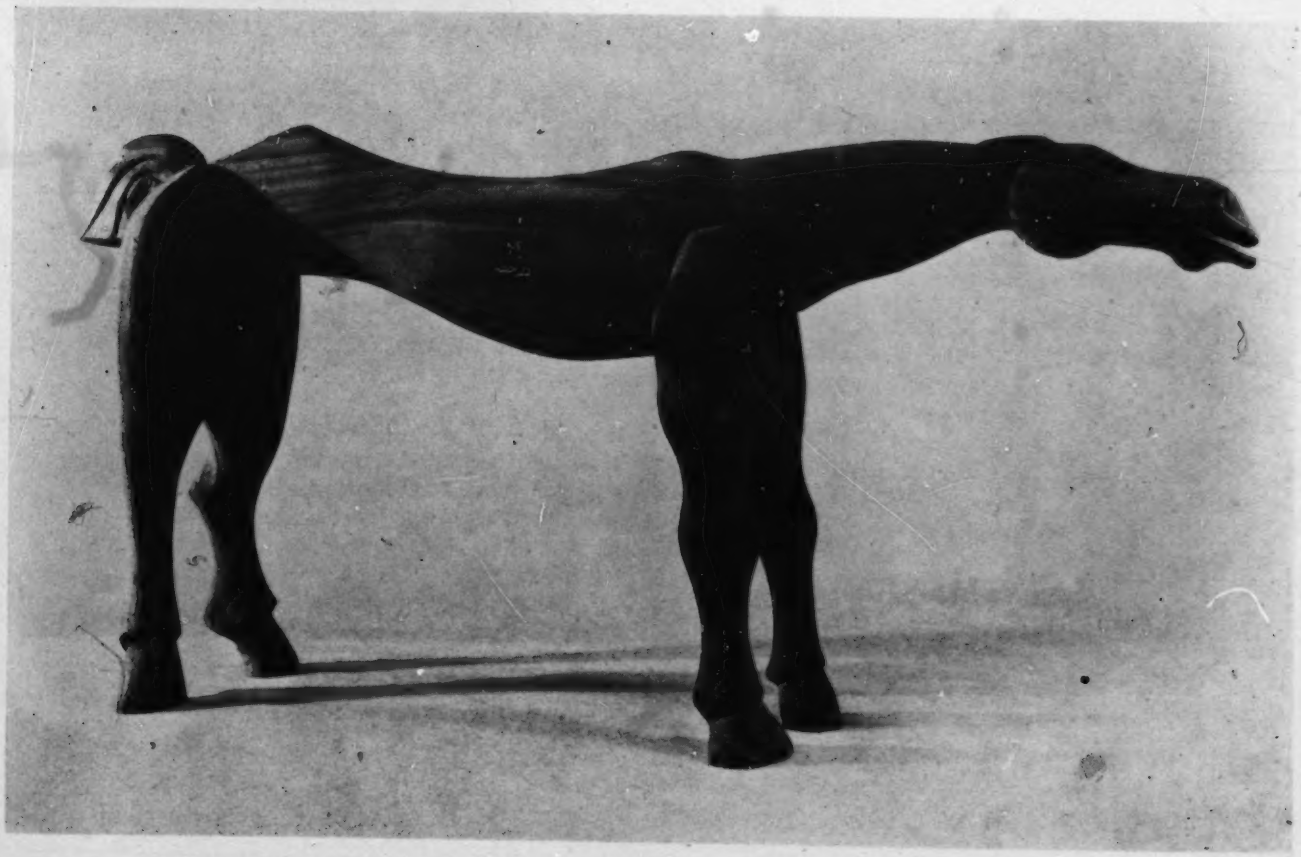


7

Catalogue

Note: The works are lent by the artist except where otherwise given.
An asterisk denotes that the work is reproduced.

1* **Josephine Baker** 1926
Iron wire h. 39 in.

2* **Toys** 1926
Wire and wood

3 **Circus Figures** 1927
Wire, wood, cloth

4 **Helen Wills** 1928
Wire h. 11 in.
Mr and Mrs Howard Rower

5 **Helen Wills** 1928
Wire h. 20 in.

6 **Calvin Coolidge** 1928
Wire h. 12¼ in.

7* **The Horse** 1928
Walnut h. 15½ in. l. 34¾ in.
The Museum of Modern Art, New York
Acquired through the Lillie P. Bliss Bequest

8 **The Hostess** 1928
Wire h. 11½ in.
The Museum of Modern Art, New York
Gift of Edward M. M. Warburg

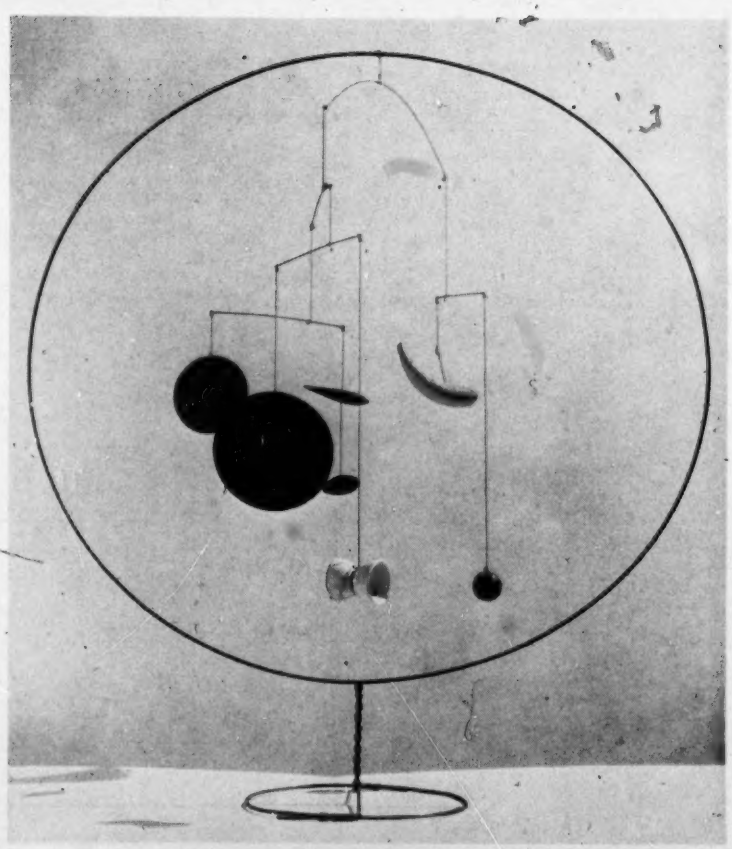
9 **Acrobats** 1929
Wire h. 36 in.
Contemporary Arts Museum, Houston, Texas

10 **Double Cat** 1929 Not exhibited
Wood l. 51 in.

11 **Portrait of Amédée Ozenfant** 1930
Wire h. 25 in.
Amédée J. Ozenfant, Cannes

12 **Shark Sucker** 1930
Norwegian wood l. 31½ in.

13 **Marion Greenwood** 1930
Wire h. 12½ in.



16

Mercury fountain. Spanish Pavilion, Paris Exposition, 1937. With the artist. ▶

14 **Calderberry Bush** 1932
Standing mobile, steel wire and rod, sheet aluminium and wood h. 84 in.
Mr and Mrs James Johnson Sweeney, New York

15 **Semi-Circle Quadrant and Sphere** 1932
Motorized mobile, metal arms, wooden base h. 84 in. w. extended 48 in.
Paul Nelson, Paris

16* **The Circle** 1934
Standing mobile, steel wire, rod and sheet aluminium h. 36 in.
Mrs Agnes Rindge Claflin, New Paltz, New York

17 **A Universe** 1931
Mobile, steel rod, wire and wood h. 34 in.

18 **Dancers and Sphere** 1936
Motorized mobile, wood, steel wire and sheet aluminium h. 17¾ in.

19 **Gibraltar** 1936
Stabile, lignum vitae, plank walnut and steel rod h. 52 in.

20 **Swizzle Sticks** 1936
Mobile, plywood panel, wire, wood and lead h. 48 in. by w. 33 in.
James Thrall Soby, New Canaan, Connecticut

21 **Tight Rope** 1937
Mobile, ebony, steel rods, wire and lead l. 9 ft. 3 in.

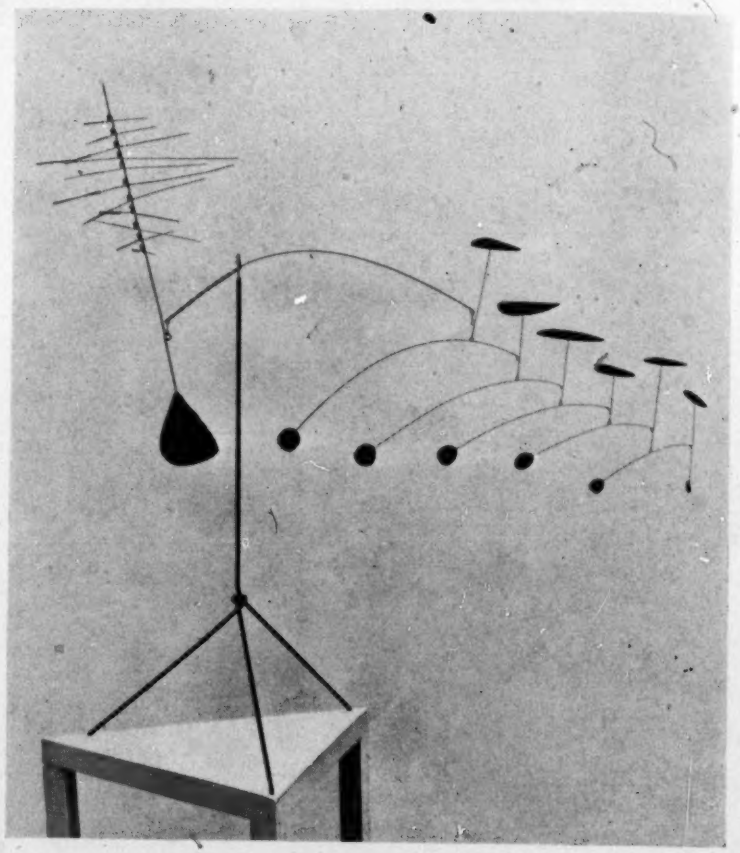
22 **Apple Monster** 1938
Stabile, apple branch and wire h. 67 in.

23 **Black Beast** 1940
Stabile, sheet steel h. 8 ft. 9 in. l. 12 ft. w. 78 in.

24 **Hour Glass** 1941
Mobile, steel rod and wire h. 60 in. w. 24 in.
Mrs Catherine C. White, New York

25 **Cockatoo** 1941
Standing mobile, sheet steel and wire h. 36¼ in.
Mr and Mrs Earle Miller, Downingtown, Pennsylvania

26 **Red Petals** 1942
Standing mobile, sheet steel, wire and rods, and sheet aluminium h. 8 ft. 5 in. w. 36 in.
The Arts Club of Chicago



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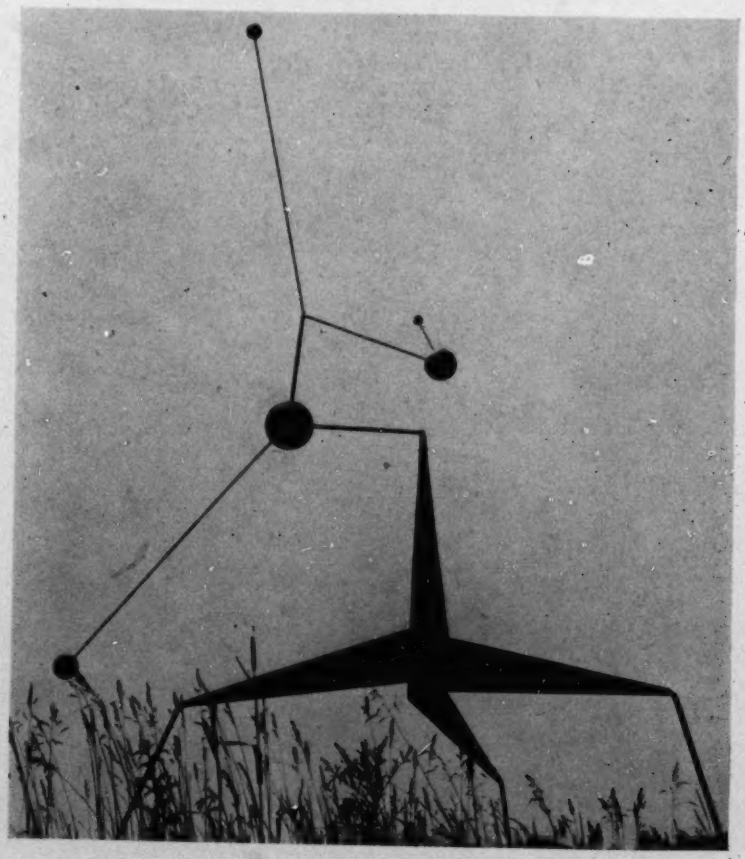


32

29

27 **Black Thing** 1942
Stabile, sheet steel h. 31¼ in.
Mr and Mrs James Johnson Sweeney, New York

28* **Horizontal Spines** 1942
Standing mobile, sheet steel, wire and rods, and sheet aluminium h. 53 in.
The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

29* **Spiny** 1942
Stabile, sheet aluminium h. 26 in. l. 28½ in.
Private Collection, New York

30 **Constellation with Red Object** 1943
Wood and steel wire h. 25½ in.
The Museum of Modern Art, New York: James Thrall Soby Fund

31 **Vertical Constellation with Yellow Bone** 1943
Stabile, wood and steel rod h. 23¼ in.
Marcel Breuer, New York

32* **Morning Star** 1943
Stabile, sheet steel, wire and wood spheres h. 79 in.

40

33 **The Black Clouds** 1936
Mobile, sheet aluminium, steel wire, lead and wood h. 56 in. w. 72 in.
Robert Bollt, New York

34 **Big Ear** 1944
Sheet steel h. 11 ft.

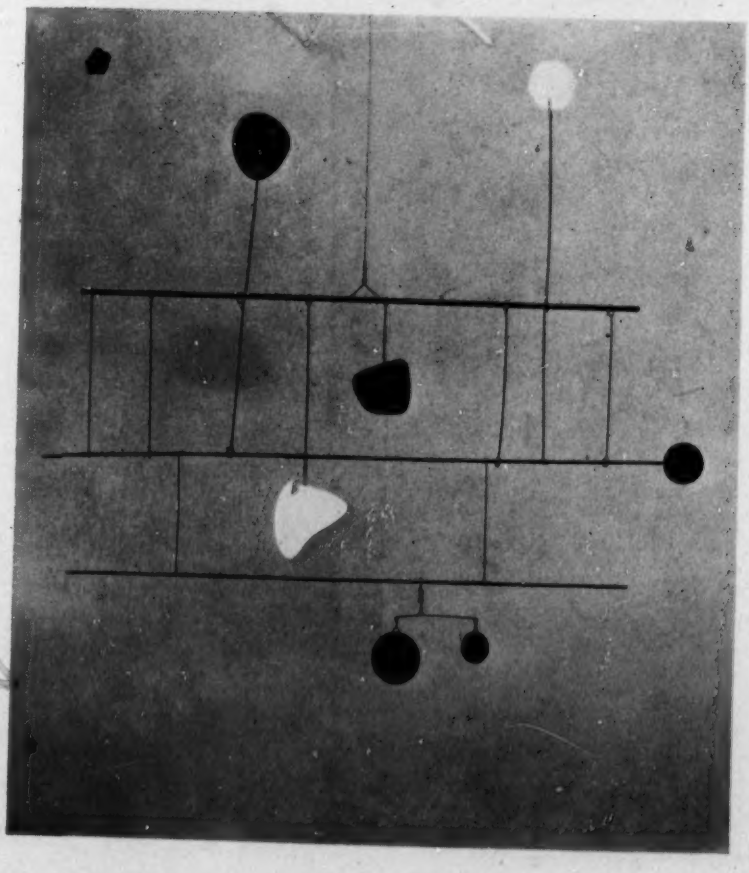
35 **Morning Cobweb** 1945
Stabile, sheet steel h. 33 in.

36 **Little Arc** 1931-55
Mobile, steel wire and wood spheres h. 64 in.

37 **The Forest is the Best Place** 1945
Hanging mobile, sheet and wire h. 77½ in.
Moderna Museet, Stockholm

38 **Bayonets Menacing a Flower** 1945
Standing mobile, sheet metal and wire h. 45 in. w. 22 in. l. 18 in.
Washington University, St Louis, Missouri

39 **Bougainvillaea** 1947
Mobile, sheet metal and wire h. 76 in.
Mr and Mrs Burton Tremaine, Meriden, Connecticut



43

40* **The Monocle** 1948
Stabile, sheet steel h. 35½ in. w. 32 in.
Mr and Mrs Howard W. Lipman, New York

41 **Five Petals** 1939?
Sheet steel and rod h. 94 in.

42 **Extreme Cantilever** 1949
Sheet steel and rod h. 84 in. l. 12 ft. 8 in.

43* **Blériot** 1949
Hanging mobile, sheet metal, wire and iron rod, h. 43½ in. w. 47½ in.
Mrs Ida Meyer-Chagall, Basel

44 **International Mobile** 1949
Sheet aluminium, rods and wire
h. 20 ft. l. 20 ft.

45 (3×5) **Plus 1** 1949
Mobile, sheet aluminium and wire
The Art Institute of Chicago; Gift of the Society for Contemporary American Art

46 **The Red Lily** 1950
Standing mobile, sheet steel, wire and rods
h. 8 ft. 9½ in.
Städelscher Museums Verein, Frankfurt/M

47 **Black and White and Ten Red** 1950
Mobile, sheet metal and steel wire
h. 29 in. l. 13 ft.
Mr and Mrs Klaus G. Perls, New York

48* **Shower Bath** 1951
Standing mobile, steel rod, wire and plates
h. 90 in. w. 34 in.
Perls Galleries, New York

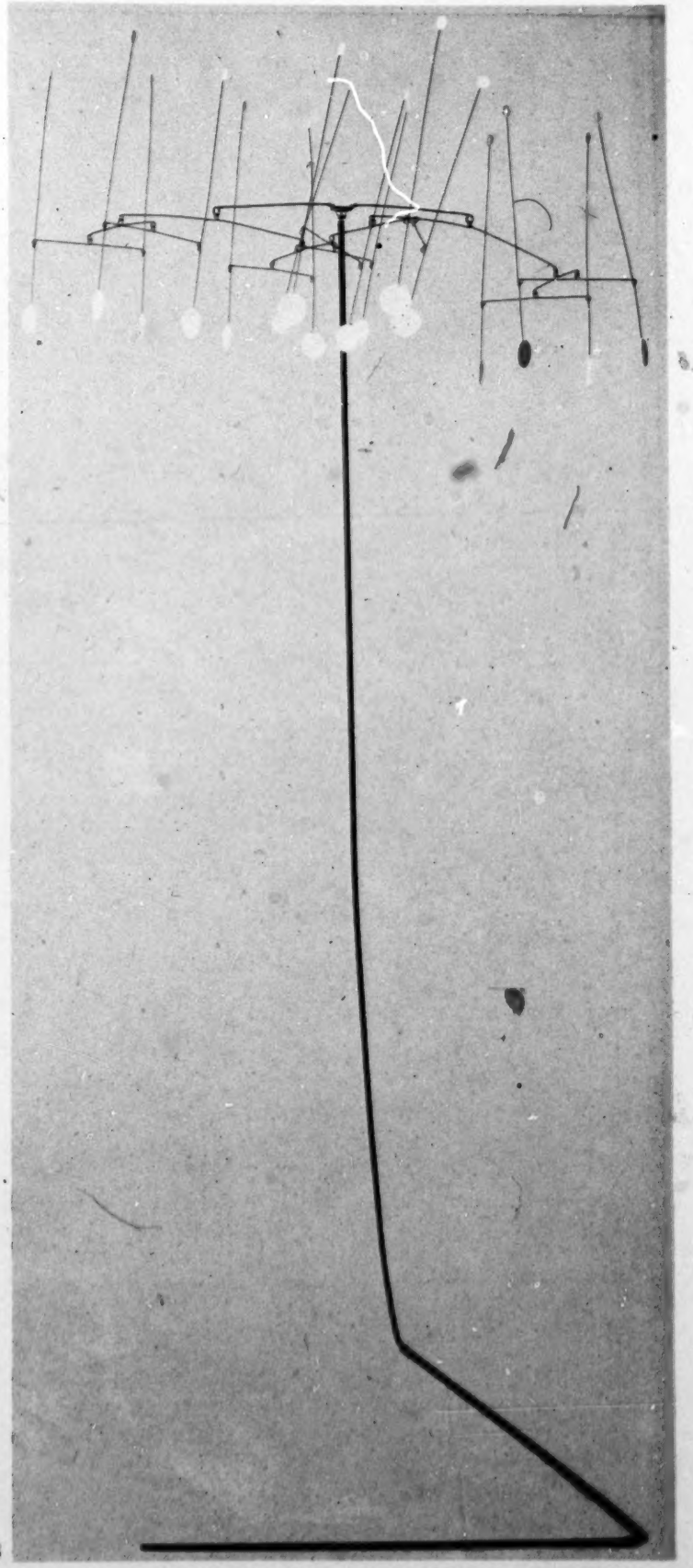
49 **Escutcheon** 1952
Plaque, sheet aluminium and steel wire
h. 31 in.
Perls Galleries, New York

50 **Ahab** 1951
Mobile, aluminium plates and rod h. 12 ft.

51 **Ten Restless Disks** 1953
Mobile, aluminium plates and rod h. 12 ft.

52 **Orange and Black Waves** 1954
Standing mobile, sheet metal
h. 22 in. w. 15 in. l. 15 in.
Mr and Mrs Alvin S. Lane, New York

53 **The Web** 1956
Wire and rod l. 100 in.
Mr and Mrs Peter A. Rübel, New York



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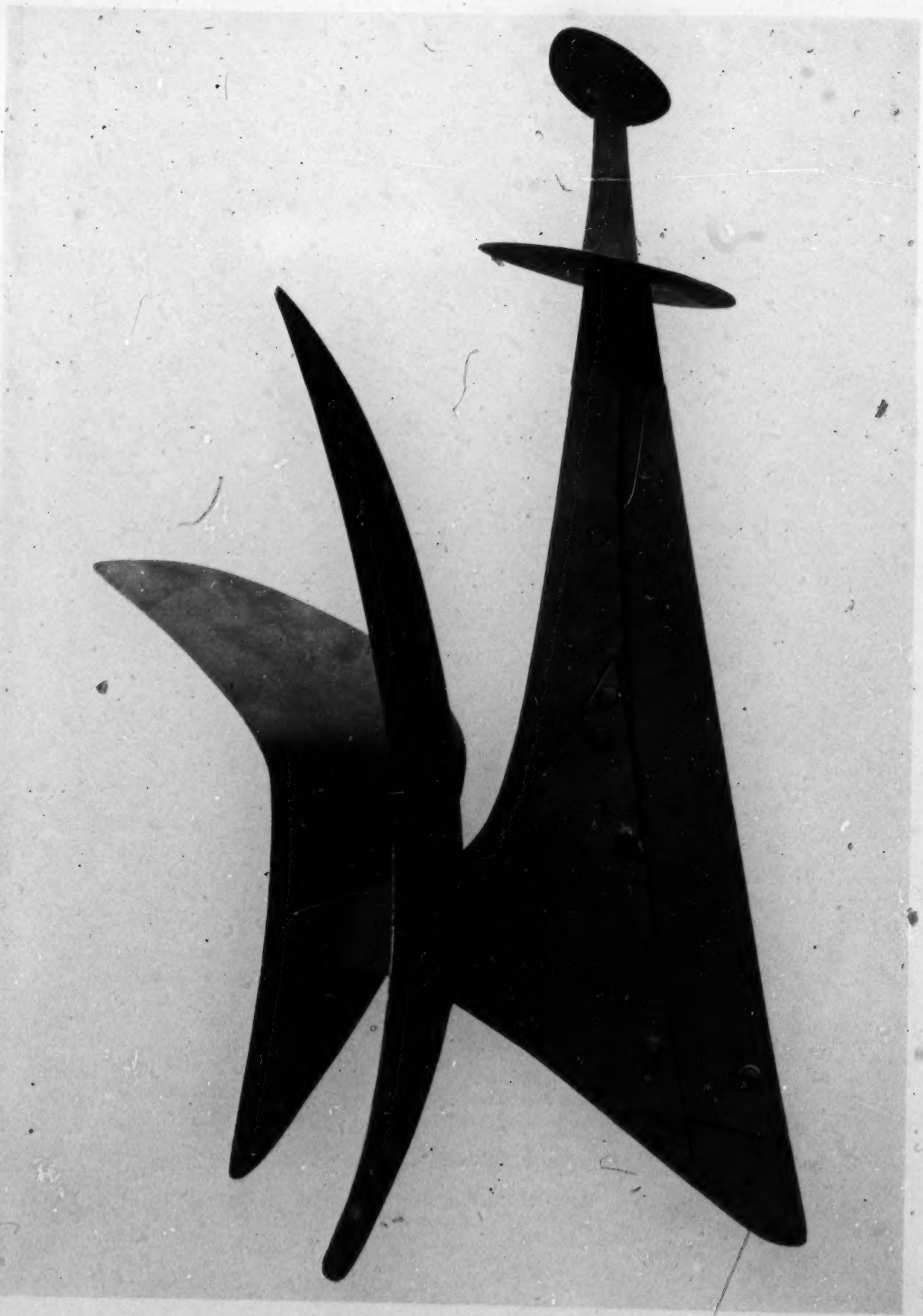

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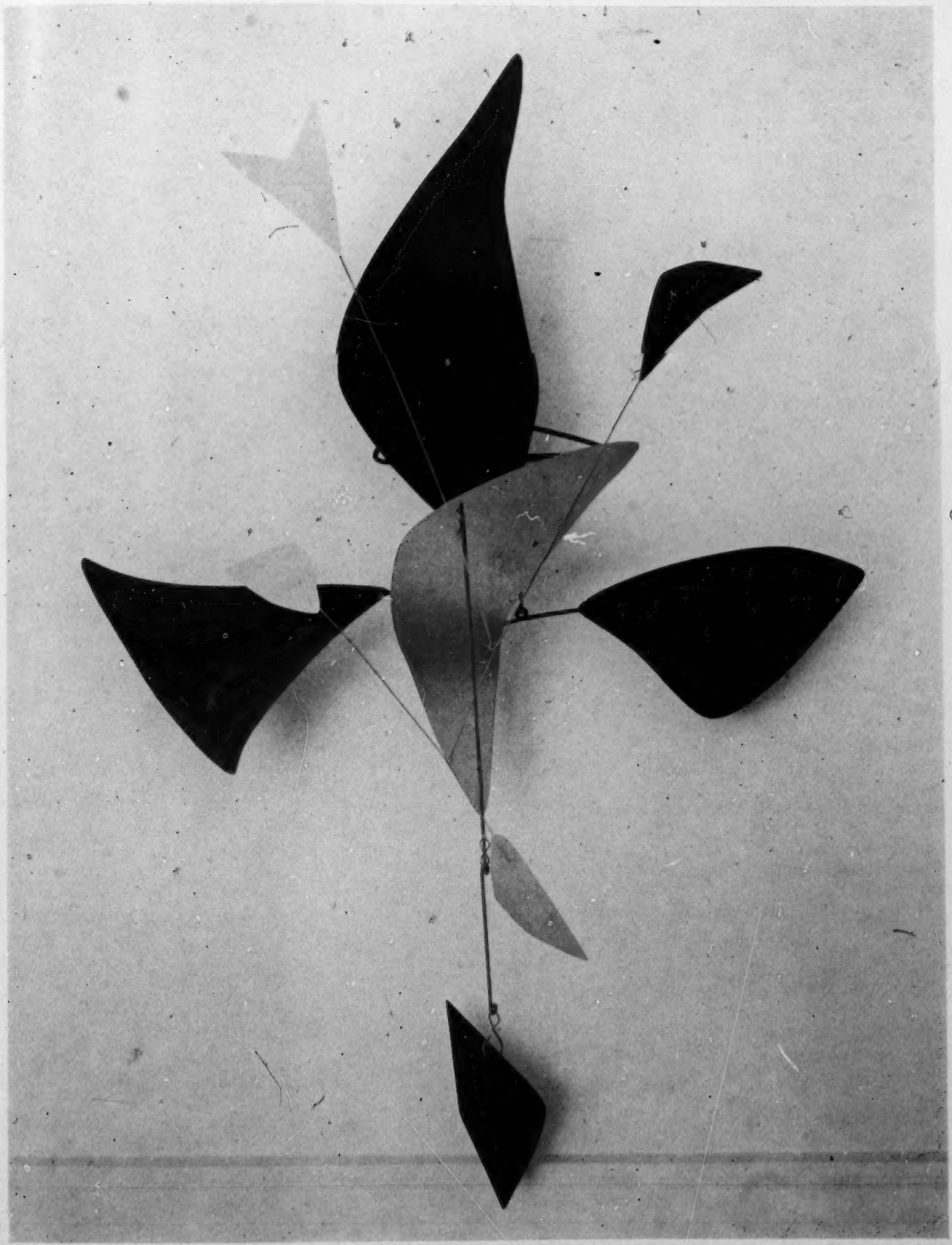


57

54 **Three Black Disks and Spines** 1956
h. 44 in. l. 8 ft. 9 in.
Not exhibited

55 **Snow Flurry May 14** 1954?
Hanging mobile, sheet aluminium, wire and steel rod h. 8 ft. w. 14 ft.

56* **The Mushroom** 1958
Stabile, steel plates h. 98 in. l. 53 in.
Galerie Maeght, Paris

57* **Red Feather on Black Cross** 1958
Sheet aluminium, wire and rods
h. 55 in. w. 39 in.
Dr and Mrs Todd Makler, Merion, Pennsylvania

58 **Red Curlicue with Six Davits** 1959
Standing mobile, steel sheet, rods and wire
h. 52 in. w. 32 in.
Perls Galleries, New York

59 **Button Flower** 1959
Stabile, sheet steel h. 72 in.

60 **Four Cuspid-hypocycloid** 1959
Stabile, sheet steel h. 88 in.

61 **Big Red** 1959
Hanging mobile, sheet aluminium and wire
h. 72 in. l. 8 ft. 9 in.
Whitney Museum of American Art: Gift of the Friends of the Whitney Museum of American Art

62 **The Arches** 1959
Stabile, sheet steel h. 8 ft. 9 in. l. 88 in.
w. 86 in.
Mr and Mrs Howard W. Lipman, New York

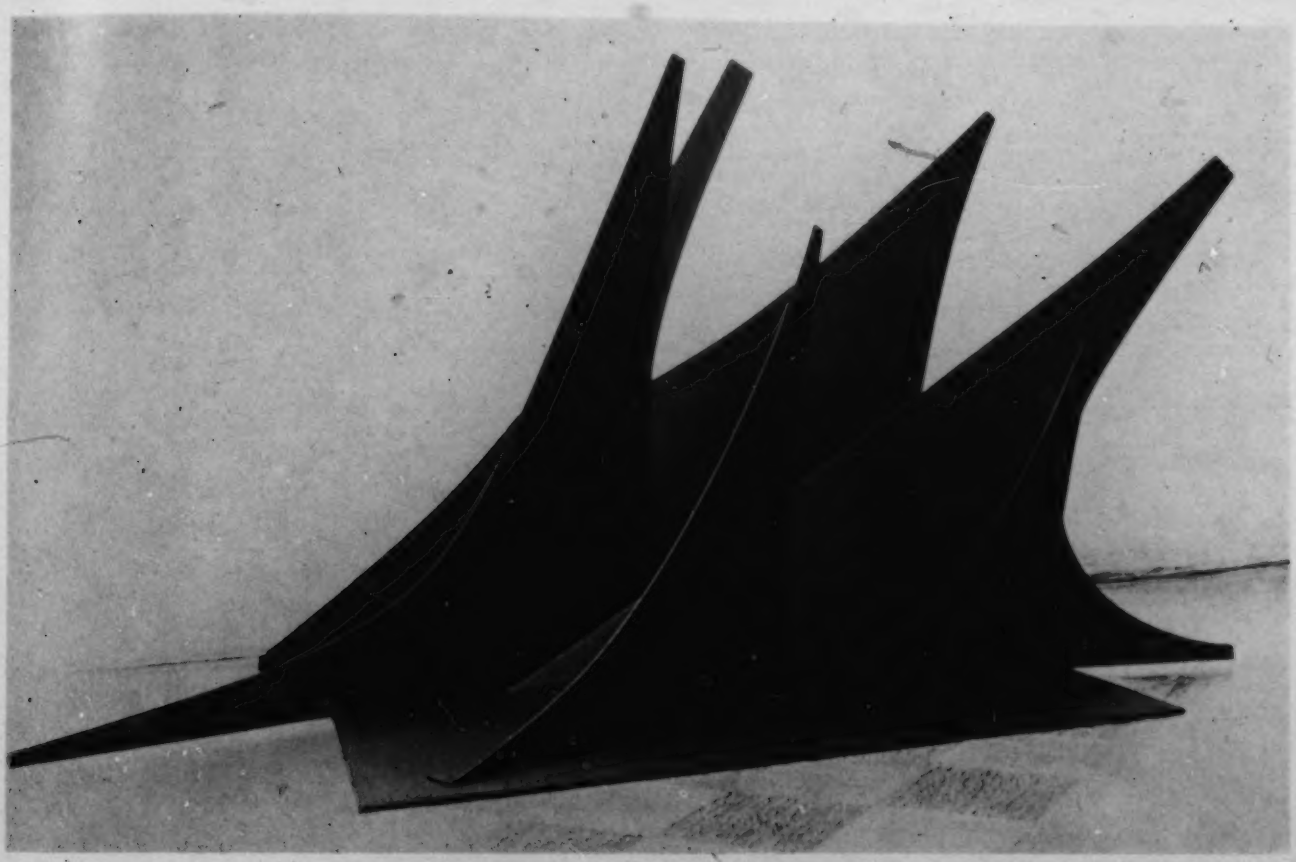
63 **The Horse** 1961
Mobile, sheet aluminium, sheet steel, wire and rod l. 9 ft. 10 in.
Galerie Maeght, Paris

64 **Semaphore** 1959
Stabile, steel h. 8 ft. 6½ in. w. 63 in.
Galerie Maeght, Paris

65* **Black Crescent** 1960
Hanging mobile, sheet aluminium and steel wire h. 39 in. w. 42 in.
The Art Gallery of Toronto: Gift of Mr and Mrs H. R. Jackman

66* **The Y** 1960
Hanging mobile, sheet steel and wire
h. 9 ft. w. 15 ft.
University of St Thomas, Houston, Texas

65



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77

67 **Four Black Bottoms and Six Reds** 1960
Hanging mobile, sheet steel and wire l. 12 ft.
Montreal Museum of Fine Arts:
Townsend Fund

68 **Tree** 1960
Mobile, sheet steel h. 60 in. l. 10 ft.

69 **Four Petals Three Vertical Triangles** 1960
Mobile, sheet steel and rod h. 72 in.
l. 12 ft. 8 in.

70 **All Black with One Red** 1958?
Hanging mobile, sheet aluminium h. 9 ft.

71 **Blue Moon** 1962?
Hanging mobile with gong, sheet aluminium,
sheet brass and steel rod w. 25 ft.

72 **Cage within a Cage** 1941?
Stabile with mobile element l. 48 in.

73 **Chicago Black** 1948-9
Hanging mobile, sheet aluminium l. 12 ft.

74* **The Fountain** 1962
Stabile, steel plates h. 69 in. l. 9 ft. 8 in.
w. 72 in.
Perls Galleries, New York

75 **London** 1962
Mobile, sheet aluminium and steel rod
h. 15 ft. w. 30 ft.

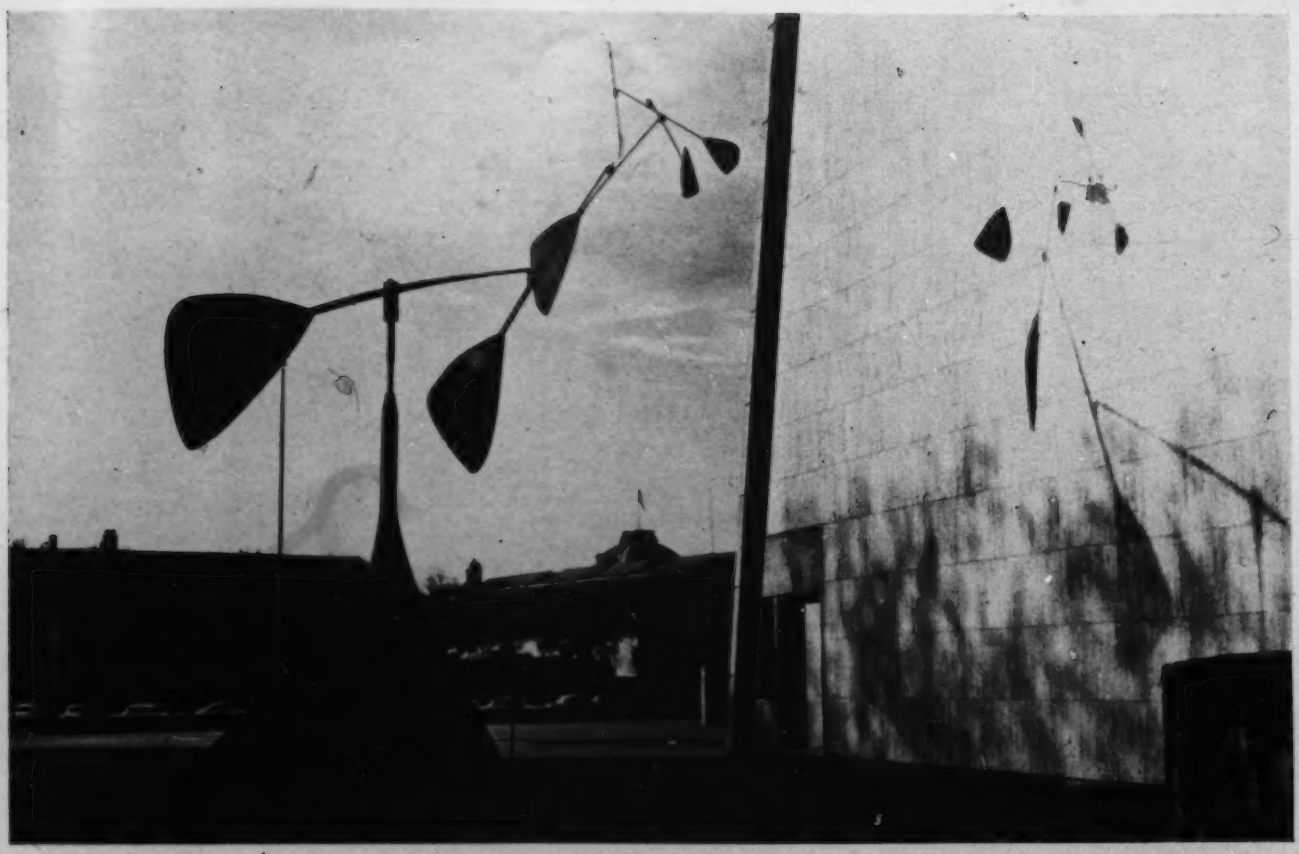
76 **Clouds over the Mountains** 1962
Sheet steel h. 9 ft. 3 in. w. 14 ft. l. 9 ft. 8 in.
Perls Galleries, New York

77* **Red Toenail Blue L** 1962
Hanging mobile, steel plates and wire
h. 36 in. l. 13 ft.
Eric Estorick, London

78* **The Crab** 1962
Stabile, steel plates h. 10 ft. w. 10 ft. l. 20 ft.
Museum of Fine Arts, Houston, Texas

Jewelry 1933-1962
Brass wire, silver wire

The Spiral 1958. UNESCO headquarters, Paris. ▶



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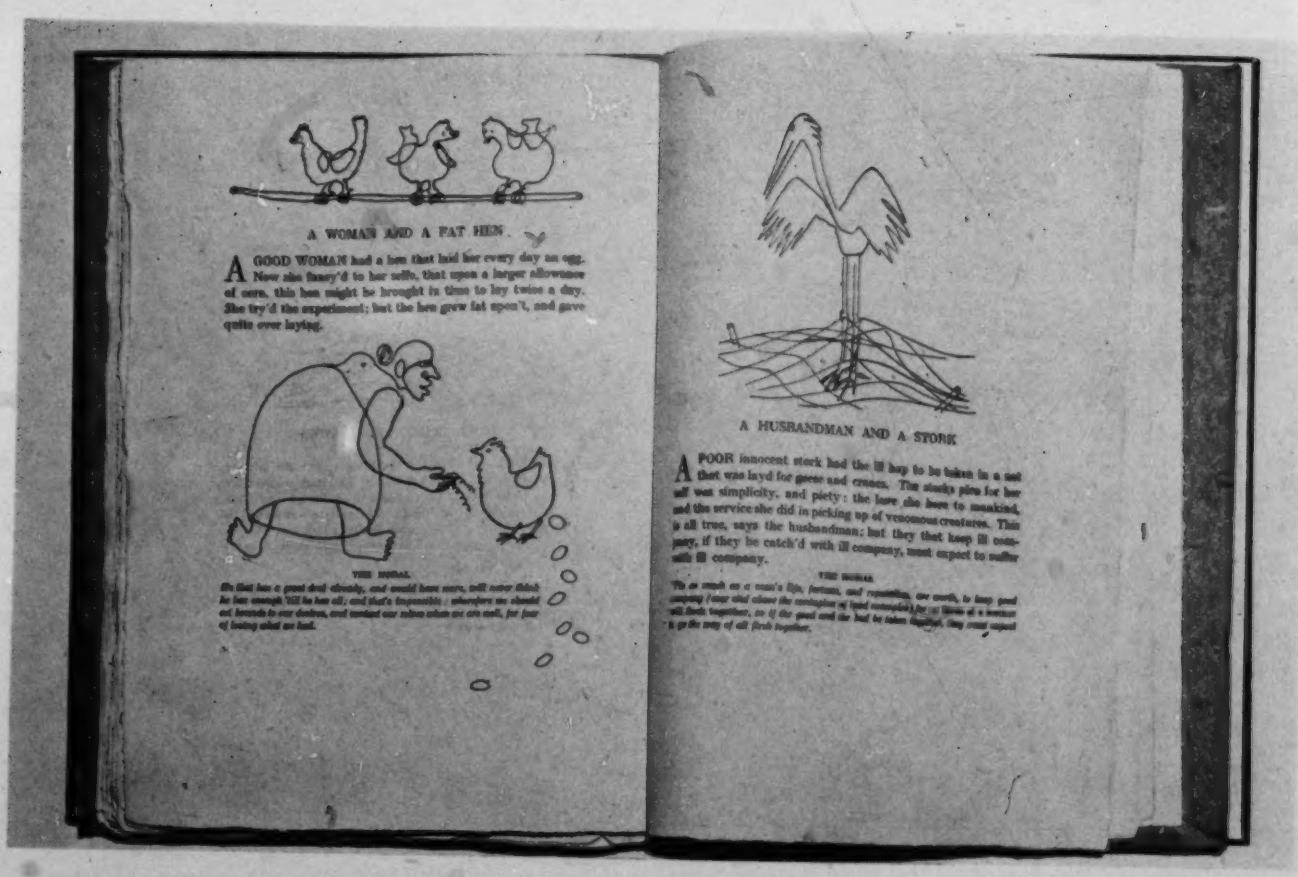

A WOMAN AND A FAT HEN.

A GOOD WOMAN had a hen that laid her every day an egg. Now she fancy'd to her self, that upon a larger allowance of corn, this hen might be brought in time to lay twice a day. She try'd the experiment; but the hen grew fat upon't, and gave quite over laying.

THE MORAL.

We find how a great deal already, and would have more, will never think he has enough 'till he has all; and that's impossible: wherefore we should set bounds to our desires, and content our selves when we are well, for fear of losing what we have.

A HUSBANDMAN AND A STORK

A POOR innocent stork had the ill hap to be taken in a net that was layd for geese and cranes. The storks pity for her self was simplicity, and piety: the love she bore to mankind, and the service she did in picking up of venomous creatures. This is all true, says the husbandman; but they that keep ill company, if they be catch'd with ill company, must expect to suffer with ill company.

THE MORAL

Books

Aesop

Aesop. Fables of Aesop according to Sir Roger L'Estrange, with fifty drawings by Alexander Calder. 124 pp. illus. Paris, Harrison of Paris, 1931.
Lent by Mr and Mrs James Johnson Sweeney.

Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner*. Illustrated by Alexander Calder, with an essay by Robert Penn Warren. 148 pp. New York, Reynal and Hitchcock, 1946.

La Fontaine, Jean de. *Selected Fables, translated by Eunice Clark*. Illustrated with 36 etchings by Alexander Calder. New York, Quadrangle Press, 1948.
Lent by Mr and Mrs Klaus Perls.

Sweeney, James Johnson, ed. *Three Young Rats and other Rhymes*. 85 drawings by Alexander Calder. Edited with introduction by James Johnson Sweeney. 130 pp. illus. New York, Curt Valentin, 1944.

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[Statement]. *Abstraction-Création, Art Non Figuratif* 1:6 1932
Additional illustrations in No. 2 and No. 3. Statement partly translated in *Art of This Century* (1942).
[Statement]. Berkshire Museum, Pittsfield, Mass. *Modern painting and sculpture*. 1933.
Catalogue of exhibition held Aug. 12-25.
Mobiles, Evans, Myfanwy, ed. *The painter's object*. pp. 62-7. London, Gerald Howe, 1937.
Mercury fountain. *Technology Review* 40:202 Mar. 1938.
Illustration, p. 25, Nov. 1937.
Mercury fountain. *Stevens Indicator* 55 No. 3:2-3,7 May 1938.
[Statement]. Addision Gallery of American Art, Andover, Mass. *Mobiles by Calder*, 1943.
Catalogue of exhibition held June 5-July 6.
[Statement]. *The Tiger's Eye* No. 4:74 June 1948.
For a series 'The ideas of art—14 sculptors write.'
[Statement]. Katzenbach and Warren, New York. *Mural scrolls*. p. [5] 1949.
Moving sculpture. *The Story of our times: the encyclopedia yearbook*, 1950. pp. 324-5, New York, Grolier Society & Richards Co., 1950
Alexander Calder and liberty. *World of Art* (projected), 1951.
An unpublished statement prepared for a magazine to be issued by UNESCO (Paris),
[Statement: What abstract art means to me]. Museum of Modern Art Bulletin 18 No. 3:8 Spring 1951.

Theatrical Work

1929 *Miss Tamara*, rubber hose and wire dachshund for the clown, Paul Fratellini, Paris.
1935 *Panorama*, for Martha Graham. Mobiles for First Workshop production at the Bennington School of the Dance, Vermont.
1936 *Horizons*, for Martha Graham. Mobile settings for 33rd concert, New York.
1936 *Socrate*, by Erik Satie. Mobile settings for production at the First Hartford Festival, Conn.
1939 *Water Ballet* for the pool of the Consolidated Edison Building, New York World's Fair.
1946 *Balloons*, play by Padraic Colum, Boston, Mass. Mobiles by Calder.
1949 *Happy as Larry*, play by Donagh MacDonagh, New York, produced by Burgess Meredith. Mobiles and other effects by Calder.
1949 *Symphonic Variations*, ballet; Rio de Janeiro, Brazil; music by César Franck; choreography by Tatiana Leskova; setting and costumes by Victor Laks. Mobiles by Calder.

Films about Calder

1929 *Alexander Calder*. Directed by Dr Hans Cürlis; photographed by Walter Türck. Part of a series *Artists at Work* produced by the Institut für Kulturforschung, Berlin.
1944 *Alexander Calder: Sculpture and Constructions*. 16 mm. colour, 1 reel. Written and narrated by Agnes Rindge Claflin; produced by the Museum of Modern Art, New York.
1948 *Dreams That Money Can Buy*. Directed and produced by

Hans Richter. Feature colour film with two Calder sequences. Sponsored by Art of This Century; distributed by Films International of America.

1951 *Works of Calder*. 16 mm. colour, 1 reel. Produced by Burgess Meredith from an idea conceived with Herbert Matter and Sandy Calder. Commentary, John Latouche; narration, Burgess Meredith; photography, Herbert Matter; music, John Cage. Originally sponsored by New World Films (Burgess Meredith) but released later under auspices of Motion Picture Stages.

1961 *Calder's Circus:* 16 mm. colour, 1 reel. Directed by Carlos Vilardebo, produced by Pathé.

Printed by the Shenval Press